

The book cover features a vibrant, abstract background with a mix of dark purple, blue, and red brushstrokes. A central yellow rectangular box contains the title and author information. Musical staves with notes are visible at the top and bottom of the cover, with some staves partially obscured by diagonal blue brushstrokes in the lower-left corner.

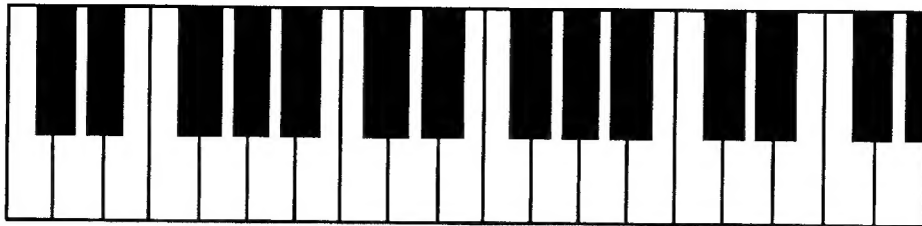
HANDBOOK
OF

CHORD
SUBSTITUTIONS

BY ANDY LAVERNE

Handbook Of CHORD SUBSTITUTIONS

By Andy LaVerne



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How To Create Your Own Substitute Chords And Reharmonizations

1

Two phrases come to mind when I look at the title above: "If it ain't broke, don't fix it," and, "better than new." Before you begin to manipulate a tune harmonically, you must first determine what the musical motivation is behind the change. Generally, I find that the tunes which come under consideration most often for harmonic alteration are of the "Tin Pan Alley" era. They have been around for quite a while, and have been interpreted by many fine artists.

Saying that these tunes are familiar is understating the fact. Some might argue that we should remain true to the composers' original intent, and therefore should leave all the harmonies intact ("If it ain't broke . . ."), while others feel that this material could benefit from a fresh approach ("Better than new"). Being a composer, I can empathize with the former statement. Yet, as a composer I feel that it is essential to give the performer creative license to interpret material in a personal manner.

The purpose of this book is to demonstrate techniques used to create substitute chords and reharmonizations. A collection of tunes will be presented, each receiving two special harmonic treatments. The first special treatment employs a mild use of substitutions, using the original harmonies as a guide. The second treatment will be a more advanced reharmonization, making use almost exclusively of alternative harmonies. Each tune is voiced out for two hands in a solo piano format. These voicings can be analyzed and transferred to your piano "vocabulary" for use as you see fit. Along with this selection of familiar standard tunes, I have included my own original blues. These suggest some alternative blues progressions, and they can be precursors for composing your own material. The process of finding chord substitutions is actually the first step in this direction.

This book can be used in several ways. Read the text and refer to the cited music examples; create your own versions of tunes using the techniques described; play through the music and see if you can extract some ideas to apply to other tunes. Play through the music and make note of other chordal possibilities for the given examples. You can also use the musical examples as a source for chord voicings.

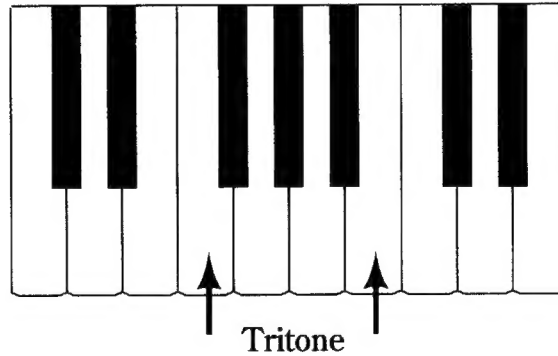
Creative license is the key to creating your own substitute chords and reharmonizations. However, creativity should not be the only criterion for developing sub chords and re-harms. There are certain theoretical procedures which can be employed to aid in the search for alternative harmonies. Along with the pure creative process and music theory, the third part of this equation is to let your ear guide you. When I'm working on a tune, looking for a fresh harmonic setting, I draw upon all three to aid in the process.

Let's take a look at some techniques which can be used in the search for substitute chords.

Tritone Substitution

2

One of the most frequently called upon substitutions in the professional musician's bag of tricks is known as the *tritone substitution*. Generally speaking, this describes the fact that a dominant 7th chord can be replaced with another dominant 7th whose root is a tritone away from the original. A tritone is the term used to describe an interval (the distance between two notes) of three whole tones. This interval can also be referred to as an augmented fourth or a diminished fifth.



For example, a G7 can be replaced with a D \flat 7.

becomes

Dm ⁷	G7 ^{b9}	C ⁶ / ₉		Dm ⁷	D \flat 7 ⁺⁹	C ⁶
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Musical notation in 4/4 time showing the substitution of G7^{b9} with D \flat 7⁺⁹. The first measure contains Dm⁷, G7^{b9}, and C⁶/₉. The second measure contains Dm⁷, D \flat 7⁺⁹, and C⁶. The chords are written in a grand staff with treble and bass clefs.

These chords are closely related in that they share two very important tones, F and B.

Here are further examples of tritone substitution.

Am ⁷	D7 ⁺¹¹ / _{b9}	G ⁶ / ₉		Am ⁷	A \flat 7 ⁻⁹ / ₊₅	G ⁶ / ₉
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Musical notation in 4/4 time showing the substitution of D7⁺¹¹/_{b9} with A \flat 7⁻⁹/₊₅. The first measure contains Am⁷, D7⁺¹¹/_{b9}, and G⁶/₉. The second measure contains Am⁷, A \flat 7⁻⁹/₊₅, and G⁶/₉. The chords are written in a grand staff with treble and bass clefs.

Fm11 Bb7⁻⁹₊₁₁ Eb6/9 becomes Fm11 E7+11 EbΔ+4

Cm7 F7b9 Bb6/9 becomes Cm7 B7 Bb6/9

Bbm5 Eb7⁻⁹₊₃ Abm11 becomes Bbm5 A7+11 Abm11

After playing through the examples above, you'll want to try your hand at creating your own. Here's a progression that moves from F to Bb to Eb. How would you alter it using tritone substitution? I've indicated how I did

Try your hand at this:

Fm11 Bb7b9 Eb6/9

Here's how I did it:

Fm11 E7+4 Ebmaj7+4

Now study this example of tritone substitution in "Darn That Dream," then, look at the other arrangements in this book to search for additional places in which this device is used.

Standard

becomes

Am7

B7b5

Am7

B7+11

F7b9

Changing Chord Qualities

3

The quality of a chord (major, minor, dominant, diminished, etc.) can be changed to another quality, even when you are keeping the same root. This can dramatically alter the mood of a piece or phrase. For instance, we can take a major quality chord and change it so that C becomes Cm or E \flat Maj.7 becomes a diminished chord with a major seventh.

E \flat Δ $\flat/9$ becomes E \flat $^{\circ}\Delta$ 7 E \flat Δ

The first example shows a piano accompaniment in 4/4 time. The first measure contains an E-flat major 7 with a flat 9 chord (E \flat Δ $\flat/9$), with notes E \flat 4, G \flat 4, B \flat 4, D \flat 5, and E \flat 5. The second measure contains an E-flat diminished 7 chord (E \flat $^{\circ}\Delta$ 7), with notes E \flat 4, G \flat 4, B \flat 4, and D \flat 5. The third measure contains an E-flat major chord (E \flat Δ), with notes E \flat 4, G \flat 4, and B \flat 4.

We can use the same principle for interchanging chords of other qualities. For example, we can take a minor chord and change its quality to major, dominant, half-diminished, or diminished.

G Δ $\flat/9$ becomes G $^{\circ}\Delta$ 7 G Δ

The second example shows a piano accompaniment in 4/4 time. The first measure contains a G major 7 with a flat 9 chord (G Δ $\flat/9$), with notes G4, B4, D5, and E \flat 5. The second measure contains a G diminished 7 chord (G $^{\circ}\Delta$ 7), with notes G4, B \flat 4, D \flat 5, and E \flat 5. The third measure contains a G major chord (G Δ), with notes G4, B4, and D5.

C Δ $\flat/9$ becomes C $^{\circ}\Delta$ 7 C Δ

The third example shows a piano accompaniment in 4/4 time. The first measure contains a C major 7 with a flat 9 chord (C Δ $\flat/9$), with notes C4, E4, G4, and B \flat 4. The second measure contains a C diminished 7 chord (C $^{\circ}\Delta$ 7), with notes C4, E \flat 4, G \flat 4, and B \flat 4. The third measure contains a C major chord (C Δ), with notes C4, E4, and G4.

D $^{\circ}$ G7 \flat 9 C $\flat/9$ becomes D7 \flat 9 -13 G7 \flat 9 C7sus4

The fourth example shows a piano accompaniment in 4/4 time. The first measure contains a D minor chord (D $^{\circ}$), with notes D4, F4, and A4. The second measure contains a G7 flat 9 chord (G7 \flat 9), with notes G4, B4, D5, and E \flat 5. The third measure contains a C flat 9 chord (C $\flat/9$), with notes C4, E \flat 4, G \flat 4, and B \flat 4. The fourth measure contains a D7 flat 9 with a flat 13 chord (D7 \flat 9 -13), with notes D4, F4, A4, B \flat 4, and C5. The fifth measure contains a G7 flat 9 chord (G7 \flat 9), with notes G4, B4, D5, and E \flat 5. The sixth measure contains a C7 suspended 4 chord (C7sus4), with notes C4, F4, G4, and B \flat 4.

A[°] D7⁻⁹₊₁₁ Gm¹¹ becomes A7⁺⁹₋₁₃ D7^{sus4} G7^{sus4}

Try changing the following progression. I've indicated one possibility.

Try your hand at this:

Dm¹¹ G7⁺⁴ C^{6/9}

Here's how I did it:

Dm¹¹ G7⁺⁴ Cm⁶

I used this device in my arrangement of "Cherokee."

F#9 BΔ becomes C#m/F# F#7⁻⁹₋₁₃ BmΔ7

Using Functional Harmony

4

Additional chords may be inserted into the harmonic rhythm of a song by following traditional patterns of chord resolution. For example, think of the fact that a dominant chord resolves easily to its tonic. If we have an E^b chord we can almost always precede it with its dominant (B^b7). Other possibilities include inserting the ii chord before a V chord. Therefore if we have a $G7$, we can precede it with a $Dm7$.

becomes

The musical notation shows a progression in 4/4 time. The first measure contains an $E^b6/9$ chord. A double bar line follows. The second measure contains a B^b7b9 chord, and the third measure contains an $E^b\Delta$ chord. The key signature has three flats (Bb, Eb, Ab).

This can be carried a step further by inserting the ii chord's dominant ($A7$) before that ii chord. Yet another ii chord can be inserted in front of this chord, producing the progression $Em7$, $A7$, $Dm7$, $G7$. Any of these ii chords can be switched to a dominant quality, i.e. $E7$, $A7$, $D7$, $G7$. A IV chord is sometimes used in place of a ii chord, i.e., F , $G7$ instead of Dm , $G7$. Diminished chords can be used to good effect as well because of their strong tendency toward resolution: B° , C .

becomes

The musical notation shows a progression in 4/4 time. The first measure contains a $G^b6/9$ chord. A double bar line follows. The second measure contains a D^b7b9 chord, and the third measure contains a $G^b\Delta$ chord. The key signature has four flats (Bb, Eb, Ab, Gb).

becomes

The musical notation shows a progression in 4/4 time. The first measure contains an $A6/9$ chord. A double bar line follows. The second measure contains a B^b7b9 chord, and the third measure contains an $A6/9$ chord. The key signature has two sharps (F#, C#).

A \flat 6/9 becomes E7+11 E \flat 7 \flat 9 A \flat Δ

Cm6 becomes D7+9 G7 \flat 9 Cm6

Try your hand at this: C Δ 7 Here's how I did it: D7 G7+ C Δ 7

Here is how I used this device in "My Melancholy Baby."

becomes

Fm Fm Fm Δ 7 Fm C7+ Fm

Using Non-Functional Harmony

5

Chord progressions can be used in which the traditional tendency of chord resolution is not apparent. This type of chordal movement involves *arbitrary* root movement. Experimenting with root movements of varying intervals can help in this process. Since there are no set theoretical rules to follow in this instance, final decision on the acceptance of a particular progression should be based on your ear and musical taste.

Here are some examples of the use of non-functional harmony.

C Δ 7 B \flat 7 becomes C Δ 7 E7+9 A \flat 7sus4

E \flat Δ 7 D \flat 7 becomes C Δ 7 G7+9 B7sus4

F Δ 7 E \flat 7 becomes F Δ 7 A7 \flat 9 D \flat 7sus4

D Δ 7 C7 becomes D Δ 7 F \sharp 7+9 A7sus4

B \flat Δ 7 A \flat 7 becomes B \flat Δ 7 D7+9 E \flat m11

Try your hand at this: E \flat Δ B \flat m7 Here's how I did it: E \flat Δ B7+4 D \flat 7sus4

I used this device in "My Melancholy Baby."

E \flat B \flat m6 C+ becomes B7+11 B7 G7+9 A7sus4 B \flat sus4

Alterations Of Chord Tones

6

The color and mood of a chord can be changed or enhanced by adding *color tones* (chord extensions), and by altering the actual members of the chord (raising or lowering them in half step increments). The chord extensions (also known as color tones or upper structure triads) can be found by building an additional chord in thirds above the basic one we find in the music. If we take a G7, starting from the root, we have: G (root), B (3rd), D (5th), F (7th), to which we can add A (9th), C (11th), E (13th). Any of the tones can be raised or lowered by half steps to yield alterations to the color or quality of the chord. Using this technique can give a progression a very rich and colorful sound.

becomes

Dm⁷ G⁷ CΔ⁷ Dm¹¹ G⁷₋₁₁ CΔ⁶/₉

becomes

Fm⁷ B^b7 E^bΔ⁷ Fm⁹ B^b7₋₉ E^bΔ⁶/₉

becomes

Am⁷ D⁷ GΔ⁷ Am⁹ D⁷₋₉ D⁷₋₁₃ GΔ⁷+4

becomes

Bm⁷ E⁷ AΔ⁷ Bm⁹ E⁷₋₉⁺¹¹ E⁷₋₁₃⁺⁹ AΔ⁷⁺⁴

becomes

Gm⁷ C⁷ FΔ⁷ Gm⁷ C⁷₋₃ F⁶₉

Try your hand at this:

C⁷ F⁷ BΔ

Here's how I did it:

C⁷⁺¹¹ F⁷₋₅⁺⁹ B⁶₉

Here is how I used this device in "Wrap Your Troubles In Dreams."

becomes

Dm⁷ G⁷ CΔ Dm⁷ G⁷_{sus4} G⁷⁺ CΔ

Approaching Chords From Above Or Below

7

If a chord is established as a harmonic goal, it can always be approached by another chord. The half-step above approach is probably the most commonly used (Db7 to C). The typical V7, I of G7 to C now becomes Db7, C, which can also be viewed as the tritone substitution of Db7 for G7. We can also leave the G7, C intact and approach the G7 with a dominant seventh chord from a whole step above: Ab7, G7, C.

There are many variations possible using the *approach* technique. Chords can also be approached from a half-step below the target chord (B7, C), from a whole-step above (D7, C) from a whole-step below (Bb7, C), or by a combination of these (D7, Db7, C). Chord qualities can also be interchanged (minor instead of dominant, half diminished instead of minor). A series of back relating dominant chords can be used to approach a target chord. The term back relating dominant refers to a series of dominant chords each preceded by its own dominant (Eb7, Ab7, Db7, C).

G7 C⁶/₉ becomes G7 B⁷+9 D^b6/₉ C⁶/₉

F7 B^b6/₉ becomes F7 A⁷+9₄₅ B^b/₉ B^b6/₉

F[#]7 B^b/₉ becomes F[#]7 B^b7+9 C⁶/₉ B^b/₉

Em⁷ A⁷ D^{6/9} becomes F⁷⁺¹¹ Em⁹ B^{b7+9} A⁷⁺¹¹ D^{b7+9} D^{Δ7}

Fm⁷ B⁷ E^{b6/9} becomes G^{b7+11} Fm⁹ C⁷⁺⁹ B^{b7+11} D⁷⁺⁹ E^{bΔ7}

Try your hand at this:

Fm⁷ E^{bΔ}

Here's how I did it:

Fm⁷ E⁷⁺⁹ D⁷⁺⁹ E^{bΔ}

I used this technique in the following way for my arrangement of "Wrap Your Troubles In Dreams."

Dm⁷ G⁷ C^Δ becomes Dm¹¹ A^{b7} G⁷ D^{b7+} C

Functional Substitutions

8

Chords which share several common tones can be used interchangeably. This works well when chords share similar tendencies toward resolution. A functional progression such as $C^\circ 7$, $F7(b9)$ can substitute for $A^\circ 7$. The common tones found in these chords (C, Eb , $F\sharp$, A) as well as the resolution of both sets of chords to Bb make this a viable substitution. Conversely, $F\sharp^\circ 7$ can replace the progression of $A^\circ 7$, $D7(b9)$. Along with the common tones ($F\sharp$, A, C, Eb) and resolution tendencies shared by these chords, they are also on the same *diminished axis*. A diminished axis is the series of tones formed by stacking minor thirds (the interval structure of the diminished seventh chord). Other commonly used substitutions are: the iii chord in place of a I chord (common tones), and the $V^\circ 7$ in place of a I chord (common tones).

A $^\circ\Delta 7$ B $b6/9$ becomes C $^\circ 7$ F7 $^{-9}_{-13}$ B $b6/9$

E $^\circ 7$ A7 $^{-9}_{-13}$ Dm7 becomes A/C \sharp Dm

B/D \sharp Em becomes F \sharp° B7-9 Em11

becomes

Chord progression: D^b/D $E^b6/9$ $F^{\circ}7$ B^b7b9 $E^b6/9$

becomes

Chord progression: B° Cm^{11} D° $G7^{-9}_{-13}$ Cm^{9-11}

Try your hand at this:

Chord progression: E° A^{7-9} Dm^7

Here's how I did it:

Chord progression: $C^{\# \circ}$ Dm

Here is how I used this in "My Melancholy Baby."

becomes

Chord progression: $A^b\Delta$ E^b° $A^b\Delta+4$ $+5$ A° D^{7+9}

Harmonizing Melody Notes

9

Melody notes can be isolated from their existing harmonic underpinning and assigned new chords. There are three basic choices for harmonizing melody notes: 1) the melody note can become a chord member (or extension) of a new harmony. For example, if the melody note is F, and the original chord is D \flat , we can change the chord to Cm11, thus making the melody note the eleventh (extension) of the new chord; 2) the melody note can be an *altered* chord tone. For example, if the melody note is G, and the original chord is C, we can change the chord to D \flat 7+11, thus making the melody note the +11 of the new (altered) chord; 3) the melody note can be a non-chordal tone. For example, if the melody note is F, and the original chord is Dm7, we can change the chord to Em7, thus making the melody note a non-chordal tone. Factors in choosing which setting is best for the melody note include the context of the substitution (what precedes and follows it), and the amount of consonance or dissonance desired.

becomes

Fm7 B \flat 7 $^{-9}_{+11}$ E Δ 7 D $^{\circ}$ 7 D \flat 7+11 B7+11 G7 $^{-9}_{-13}$ Cm7

becomes

Gm7 C7 $^{-9}_{+11}$ F Δ 7 E $^{\circ}$ Eb7+11 Db7+11 A7 $^{+9}_{-13}$ Dm7

becomes

Am7 D7 $^{-9}_{+11}$ G Δ 7 F $^{\circ}$ F7+11 Eb7+11 B7 $^{+9}_{-13}$ Em7

becomes

B^bm⁷ E^b7⁺¹¹ Gm¹¹ A^bm¹¹ B⁷⁻⁹ Em⁶ E^b7⁺¹¹ D^{7sus4}

becomes

Bm⁷ E7⁻⁹ G[#]m¹¹ Am¹¹ C^{7b9} Fm⁶ E7⁺¹¹ D^{#7sus4}

Try your hand at this:

B[°] E7 Gm¹¹

Here's how I did it:

E^b13 Dm¹¹ B^b7⁺¹¹ Am¹¹ F^{#°}

Here is how I used this device in "A Nightingale Sang In Berkeley Square."

becomes

E^b B^b7 E^bΔ7 A^b7⁺¹¹ A[°] D7⁻⁹₊₁₁

Pedal Points

10

The movements of roots in the bass can be replaced with a common tone over which the harmonies move. This constant bass note can provide contrast to more active root movements. It can also imply alternative moods and colors to the harmonic content. This device is especially effective in the bridge sections of tunes. For example, we can take the common progression of III, VI7, II, V7, I (Em, A7, Dm, G7, C) and place a pedal point of G under the entire progression.

Em⁷ A⁷ DΔ⁷ becomes Em/A A⁷b⁹ D°/A DΔ/A

The first example shows a 3/4 time signature. The bass line consists of a single G note (G2) sustained throughout the entire progression, indicated by a long horizontal line with a vertical stem. The treble line shows the following chords: Em⁷ (E3, G3, B3, D4), A⁷ (A3, C#4, E4, G#4), DΔ⁷ (D4, F#4, A4, C5), Em/A (E3, G3, B3, D4), A⁷b⁹ (A3, C#4, E4, G#4, Bb4), D°/A (D4, F#4, A4), and DΔ/A (D4, F#4, A4, C5). The chords are written in a compact, vertical style.

F#m⁷ B⁷ EΔ⁷ becomes F#m/B B⁷b⁹ E°/B EΔ/B

The second example shows a 3/4 time signature. The bass line consists of a single B note (B2) sustained throughout the entire progression, indicated by a long horizontal line with a vertical stem. The treble line shows the following chords: F#m⁷ (F#3, A3, C#4, E4), B⁷ (B3, D#4, F#4, A#4), EΔ⁷ (E4, G#4, B4, D5), F#m/B (F#3, A3, C#4, E4), B⁷b⁹ (B3, D#4, F#4, A#4, Bb4), E°/B (E4, G#4, B4), and EΔ/B (E4, G#4, B4, D5). The chords are written in a compact, vertical style.

Fm⁷ Bb⁷ EbΔ⁷ becomes Fm/Bb Bb⁷b⁹ Eb°/Bb EbΔ/Bb

The third example shows a 3/4 time signature. The bass line consists of a single Bb note (Bb2) sustained throughout the entire progression, indicated by a long horizontal line with a vertical stem. The treble line shows the following chords: Fm⁷ (F3, Ab3, Cb4, Eb4), Bb⁷ (Bb3, Db4, Fb4, Ab4), EbΔ⁷ (Eb4, Gb4, Bb4, Db5), Fm/Bb (F3, Ab3, Cb4, Eb4), Bb⁷b⁹ (Bb3, Db4, Fb4, Ab4, Bbb4), Eb°/Bb (Eb4, Gb4, Bb4), and EbΔ/Bb (Eb4, Gb4, Bb4, Db5). The chords are written in a compact, vertical style.

becomes

B \flat /9 G7 \flat 9 Cm7 F7 \flat 9 B \flat Δ /F E/G E \flat /F D/F

becomes

B \flat /9 G \sharp 7 \flat 9 C \sharp m7 F \sharp 7 \flat 9 B Δ /F \sharp F/F \sharp E/F \sharp E \flat /F \sharp

Try your hand at this:

Dm7 A7+9 Dm7 G7 \flat 9 C \flat /9

Here's how I did it:

C/G A7+9/G F/G E/G C/G

Here is how I used the device of pedal point in my arrangement of "A Nightingale Sang In Berkeley Square."

becomes

G Δ Am7 D7 D7sus4 D7 G/D E7 \flat 9/D

Use of Constant Structures

11

Constant structures can be used to harmonize a melody. Generally these are chords which move in parallel motion along with the melody. For example, if we have a melody line of C, B \flat , A, we can build a structure underneath those melody notes based on the interval of a fourth. Going down from C, we can place the notes G, D, A, and E. This “quartal” structure can be moved in parallel motion under the prescribed melody notes. Therefore, the structure remains constant, with the melody.

Gm¹¹ becomes

The notation shows a Gm¹¹ chord in 4/4 time. The treble clef contains a melody of C4, B \flat 4, A4, and G4. The bass clef contains a constant quartal structure of G3, D3, A3, and E3. The structure is shown moving in parallel motion across four measures.

Fm¹¹ becomes

The notation shows an Fm¹¹ chord in 4/4 time. The treble clef contains a melody of C4, B \flat 4, A4, and G4. The bass clef contains a constant quartal structure of F3, C3, G2, and D2. The structure is shown moving in parallel motion across four measures.

E \flat m¹¹ becomes

The notation shows an E \flat m¹¹ chord in 4/4 time. The treble clef contains a melody of C4, B \flat 4, A4, and G4. The bass clef contains a constant quartal structure of E \flat 3, B \flat 2, F2, and C2. The structure is shown moving in parallel motion across four measures.

Cm¹¹ becomes

The notation shows a Cm¹¹ chord in 4/4 time. The treble clef contains a melody of C4, B \flat 4, A4, and G4. The bass clef contains a constant quartal structure of C3, F2, G2, and D2. The structure is shown moving in parallel motion across four measures.

Am¹¹ becomes

Try your hand at this: Here's how I did it:

A^{7sus4}

I used this device in my arrangement of "Darn That Dream."

Em G⁺ D⁷ C becomes Dm¹¹ F^{#m11} A^{b7sus} G^{7sus} F⁷⁺¹¹ E^{b7+11}

Modulation — Changing Keys

12

This can be an effective way of altering the mood of a piece. Sections of a tune can modulate from the original key to create contrast. For example, if a tune with a structure of ABA were in the key of F Major, we might modulate up a minor third to the key of A \flat Major for the B sections (bridge) of the tune. This modulation could be accomplished by approaching the “new” key with a ii, V7 progression in the new key. (B \flat m, E \flat 7, A \flat). Another alternative is to have the melody remain in the original key while the harmonies are placed in a new tonal center. This technique keeps the melodic line intact while changing the color of the tune’s harmonic underpinning.

becomes

Fm7 B \flat 7 E \flat Δ B \flat m7 E \flat 7 A Δ 7

becomes

Gm7 C7 \flat 9 F $\frac{6}{9}$ Cm7 F7 B \flat Δ 7

becomes

Am7 D7 \flat 9 G $\frac{6}{9}$ Dm7 G7 C Δ 7

Dm7 G7b9 C6/9 becomes Gm7 C7b9 F6/9

Ebm11 Ab7-9 Db6/9 becomes Abm7 Db7 GbΔ7

Try your hand at this: Here's how I did it:

A° D7⁹₋₁₃ Gm7 Dm11 G7+9 Cm6

I used the device of keeping the melody intact but changing the harmonic progression under it in my arrangement of "Cherokee."

 becomes

Bb F7+ Bb7 EbΔ D7⁹₋₁₃ Db7+11 C7sus4

Contrary Motion

13

Contrary motion between the two outer voices (melody and bass) can yield new harmonies and provide new melodic interest. If we have a melody that ascends from C, chromatically (in half-steps) to E \flat , we can place harmonies under it which have a bass movement of descending motion. This motion can either mirror the intervallic movement of the melody or use a different intervallic relationship to provide more contrast while still moving constantly in a descending line. This bass movement can consist of roots of chords, inversions of chords, or a combination. The same technique can be used if we have a melody which descends, resulting in an ascending bass line.

becomes

Chords: Gm⁷, C⁷b⁹, Fm⁷, Gm⁷, G \flat 7 \flat 9, Fm⁷, E⁷, E \flat m⁶

becomes

Chords: Fm⁷, B \flat 7 \flat 9, E \flat m⁷, Fm⁷, E⁷b⁹, E \flat m⁷, D⁷, D \flat m⁶

becomes

Chords: A^m7, D⁷b⁹, G^m7, A^m7, A \flat 7 \flat 9, G^m7, F \sharp 7, F^m6

becomes

B^bm⁷ E^b7^b9 A^bm⁷ B^bm⁷ A⁷b⁹ A^bm⁷ G[°] G^bm⁶

becomes

Cm⁷ F⁷b⁹ B^bm⁷ Cm⁷ B⁷b⁹ B^bm⁷ A[°] A^bm⁷

Try your hand at this:

F^Δ B^b7+11 A^m11

Here's how I did it:

A/C[#] D^m E^b+11 E⁷sus⁴

I used contrary motion in "My Melancholy Baby."

becomes

E^b B⁷ C[°] E^b E^b E^bΔ D⁷ ⁺⁹/₋₁₁ D^{b7} ⁺⁹/₋₁₃ C⁷ ⁺⁹/₋₁₁ B⁷+11

Descending Bass/Ascending Bass

14

The bass line can be treated independently of the melody, and can move in either a constant upward or downward motion. (Inverting chords can aid this process.) Once again, the intervals used in such movement can vary. Half-steps, whole steps, minor or major thirds, or larger intervals can be employed.

becomes

Chord progression: Dm⁷ G⁷ C^Δ F/C A⁷/C[♯] Dm¹¹

The first example shows a descending bass line (Dm⁷, G⁷, C^Δ, F/C, A⁷/C[♯], Dm¹¹) and an ascending melody line. The bass line moves down by whole steps: D, G, C, F, A, D. The melody line moves up by whole steps: D, E, F, G, A, B.

becomes

Chord progression: C^m⁷ F⁷ B^b^{6/9} E^b/B^b G⁷/B G^m¹¹

The second example shows a descending bass line (C^m⁷, F⁷, B^b^{6/9}, E^b/B^b, G⁷/B, G^m¹¹) and an ascending melody line. The bass line moves down by whole steps: C, F, B^b, E^b, G, C. The melody line moves up by whole steps: C, D, E, F, G, A.

becomes

Chord progression: E^m⁷ A⁷ D^{6/9} G/D B⁷/D[♯] E^m¹¹

The third example shows a descending bass line (E^m⁷, A⁷, D^{6/9}, G/D, B⁷/D[♯], E^m¹¹) and an ascending melody line. The bass line moves down by whole steps: E, A, D, G, B, E. The melody line moves up by whole steps: E, F, G, A, B, C.

Am¹¹ D⁷₊₁₁⁻⁹ E^b_{6/9} becomes Am¹¹ E⁷/G[#] Gm⁶

Gm¹¹ C⁷₊₁₃⁻⁹ D^b_{6/9} becomes Gm¹¹ D⁷/F[#] Fm⁶

Try your hand at this:

C^Δ Am⁷ Dm G⁷

Here's how I did it:

F[#]^o F^Δ+4 E^b7+4 Dm¹¹

I used this technique in my arrangement of "Solitude."

becomes

C^Δ G⁹ C⁹ B^b7_{sus} A⁷_{sus} A^b7 G⁷_{sus}4 G⁷_{b9} C/G F[#]7+ F^Δ+4 E^b7+


Suspended Sounds

15

Chords which contain thirds can be suspended (the third is then replaced with a fourth) which creates an unusual harmonic color. These suspensions can permanently replace the third, or they can resolve to the third. The resolution will yield inner voice movement. If, for example, we had the progression Cm, F7, B \flat , we could change the qualities of these chords by keeping the root movement the same while assigning the suspended quality to each chord. Thus the progression would become Dsus.4, G7sus.4, Csus.4. Generally, a sus.4 chord contains a dominant seventh. Since the third is usually missing, it is sometimes difficult to determine if a major or minor quality is indicated. The major 7 interval is less frequently used in a sus.4 chord, but it does appear occasionally (i.e. C Maj.7sus.4). This is a somewhat harsher sound given the dissonant quality of the major 7 interval.


becomes

C \flat 7 F7 B \flat 7 C7sus.4 F7sus.4 F7 $\overset{-9}{+11}$ B \flat 7sus.4




becomes

C \sharp 7 F \sharp 7 B7 C \sharp 7sus.4 F \sharp 7sus.4 F \sharp 7 $\overset{-9}{+11}$ B7sus.4



becomes

B \flat 7 E \flat 7 A \flat 7 B \flat 7sus.4 E \flat 7sus.4 E \flat 7 $\overset{-9}{+11}$ A \flat 7sus.4



becomes

Gm7 C7⁺¹¹₋₉ FΔ7 G7sus4 C7sus4 F7sus4

becomes

Am7 D7⁺¹¹₋₉ GΔ7 A7sus4 D7sus4 G7sus4

Try your hand at this:

B^b7 Am7 Dm7

Here's how I did it:

B^b7sus4 A7sus4 D7sus4 D7⁻⁹₊₁₁

I used suspended sounds in my arrangement of "Indiana."

becomes

D7 B7sus4 E7sus4 A7sus4 D7sus4 D7

Inserting Additional Chords

16

Chords can be placed between existing chords to provide more harmonic movement and interest. Combining some of the previously mentioned techniques, such as tritone substitution, approach chords, descending/ascending bass lines, suspended chords, and arbitrary root movement while keeping existing harmonies can yield a dense harmonic palette. Since this category is a virtual composite of most of the previously mentioned techniques, the final results can best be demonstrated in the versions of each tune that follow.

Manipulation of Musical Forms

17

Rhythmic diminution (making rhythmic values shorter), rhythmic augmentation (making rhythmic values longer), adding measures to musical phrases, taking away beats or measures from phrases, adding contrasting sections to existing structures are all possibilities in creative arranging. None of these techniques were used in the standards portion of this book. The musical forms of these tunes were kept intact to fully demonstrate the techniques described above. However, the two original blues included in this collection use the techniques of manipulation of forms. “Blue Cycle” is a blues using the format of 12 bars, the most common found in blues. However, in the section set aside for melodic improvisation, the form has been extended by use of harmonic augmentation resulting in a structure which is 16 measures long. “Sabra” keeps the 12 bar structure, but adds another section (bridge) as a contrast. This bridge is actually a progression which is loosely based on the bridge of the tune “I Got Rhythm.” In this instance, the use of tritone substitution disguises the more commonly known progression. So you see, any of these techniques can be used to enhance the harmonic quality of tunes which are familiar and they can lead you to actually creating your own compositions. Enjoy!

Special thanks to Bill Evans for helping me set and realize my harmonic goals.



Music

CHEROKEE

Original Arrangement

By Ray Noble

Smoothly



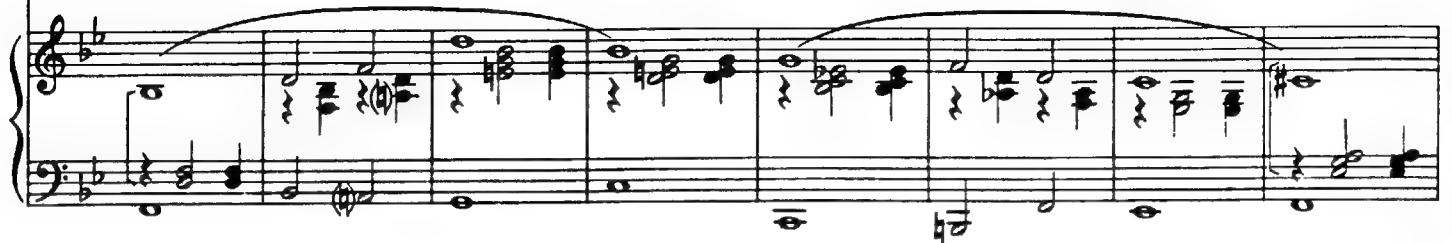
CHORUS



Sweet In - dian maid - en, Since first I met you,



I can't for - get you, CHER - O - KEE sweet - heart,



Child of the Prai - rie, Your love keeps call - ing,



B \flat Dm C9 Cm7 F7 B \flat

My heart en - thrall - ing, CHER - O - KEE.

F#9 F#7 B \flat B7 Bm7 A

Dreams of sum-mer-time Of lov-er-time gone by

Dm Am7 D7 G G7 C7 Gm7 C7 Cm7 F7+ B \flat

Throng my mem-o-ry so ten-der-ly and sigh My sweet

F7+ B \flat 7 E \flat E \flat m B \flat Dm

In - dian maid - en One day I'll hold you, In my arms

C9 Cm7 F7 1. E \flat E \flat m F7 2. B \flat

fold you, CHER - O - KEE. - KEE.

R. H. p

CHEROKEE

Andy LaVerne Arrangement No.1

By Ray Noble

Chord progression for "CHEROKEE" (Andy LaVerne Arrangement No.1) by Ray Noble.

Chords: B^bmaj7, G^b7-9, Fm11, B^b7-9, E^b6/9, E^b6/9+5, D7(add6), A^b7, Gm7, D7+9-13, A^b7+11, Gm11, D^b7+11, Cm7, To Coda, 1. G7-9, G^b7+11, F7+5, 2. F7-9, B^b, E7+11, E^bm7, A^b7-9, C[#]m7, G7+5, F[#]7, C7-9, Bmaj7, E7, E^bm7, F[#]7-9.

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The notation includes treble and bass staves with various chords and melodic lines. The chords are indicated above the staff, and the melodic lines are written in the staff. The score is divided into two systems, each with a repeat sign. The first system contains the first two measures of the piece, and the second system contains the remaining measures. The score ends with a Coda symbol.

Bm⁷ F7-9 E⁷ B^b7-9 A Bm⁷ C^o7 A/C[#]

Am⁷ E^b7+5 D⁷ A^b7-9 Gmaj⁷ Am¹¹ B^b°7 G/B

Gm(maj⁷) D^b7-9 C⁷sus⁴ C⁷-9 F⁷sus⁴ F⁷ B⁷ *D.C. al Coda*

⊕
Coda

F7-9 B^b/F D^b7 G^b+4 F7-9+5

CHEROKEE

Andy LaVerne Arrangement No.2

By Ray Noble

Eb D7+9-13 D7+11 C7sus4 E7+9
 F7sus4 B7+9 B7-9+11 Ab7+11 Gm11 Em7-5
 Ebm(maj7) D7+9-13 Gm7 To Coda ⊕ 1. Cm7
 Ab7+11 Gm11 Bb7+9 2. F7sus4
 F7-9 Bb/F C#m7/F# F#7-9-13

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Bm(maj7) C7-9 F7-9-13 B7+9-13 Bbm7-5

Ebm7-9 D7sus4 D7-9 Gm(maj7) F#7+9

Ebmaj7+4 Dm11 Gm11 Bbm7+9

D.C. al Coda

⊕ Coda

F7sus4 F7-9 Bbm7sus4

DARN THAT DREAM

Original Arrangement

Lyric by Eddie DeLange
Music by Jimmy Van Heusen

Slowly

mp

TO VERSE

OSSIA (Introduction to Chorus)

Slowly

mp

poco rit.

TO CHORUS

Verse

Love is a strange — and pow - er - ful thing, — It can

bring you down or make you sing Love may give you — a

G Eb7 Am7 B7-5 Em G+ D7 C

Darn your lips and darn your eyes, They lift me high a - bove the

Bm7-5 E9 Am F7 Bm Bbdim Am7 Ab7

moon-lit skies, Then I tum-ble out of Par - a - dise, Oh Darn That

G Bb7 Eb Cm Fm7 Bb7 Bb7+

Dream. Darn that one track mind of mine, - It

Eb Gbdim Fm7 Bb9 Bb7b9 Eb Cm

can't un - der - stand_ that you don't care_ Just to change the

Gm Gm7 Gm6 Am7 D7 Eb9 D9
 mood I'm in, — I'd wel-come a nice — old night — mare.

poco rit.

G Eb7 Am7 B7-5 Em G+ D7 C
 Darn That Dream and bless it too, With out that dream, I nev - er

a tempo

Bm7-5 E9 Am F7 Bm Bbdim
 would have you. But it haunts me and it won't come true, Oh

Am7 Ab7 1. G Gdim Am7 D7+ 2. G F#7 G⁶₉
 Darn That Dream. Dream.

DARN THAT DREAM

Andy LaVerne Arrangement No.1

Lyric by Eddie DeLange
Music by Jimmy Van Heusen

Gmaj7 Bbm7 Eb7 Am7 B7+11 F7-9 Em7 C#m Cm(maj7)

B7+9 E7sus4 E7-9 Am7 Cm(maj7) F7 Bm7 Bbm-5 Ebm

1. Am11 D7-9 Gmaj7 Bb7-9 Eb D7-9 2. Am11 D7-9 G6/9 F#7-9 Fm7 Bb7-9

Fine

Ebmaj7 G7+5 Cm11 F#7+11 Fm7 Bb7-9 Bb7-9+11 Ab7 Gm7 F#m7 B7 Fm11 B7+11 Bb7sus4 Bb7-9

Eb G7+5 Cm11 Bbm11 Am-5 D7-9 Gm7 Am11 D7-9+11 Bbm7 Eb7-9 Am7 D7-9

D.C. al Fine (take 2nd ending)

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DARN THAT DREAM

Andy LaVerne Arrangement No.2

Lyric by Eddie DeLange
Music by Jimmy Van Heusen

G F#7-9 F+4 Eb7 Dm11 F#m11 Ab7sus4 G7sus4 F7+11 Eb7+11 Ab7+11 D7+9 F#m11

To Coda ⊕

1. F+4 D Bb E7 Ebmaj7 Ab7+11

2. F+4 D Ebmaj7 Db7 Cm7 B7+11 G7sus4 E7+11

Am-5 Ab° D7-13 G7sus4 G7-9 Cm7 B7+11 Em7 Eb7+11 Ab7sus4 Fm6 F#°

Gm7 C7-9 Am7 D7-9 G F#7-9 Bmaj7

F+4 D Ebmaj7

Coda ⊕

D.S. al Coda

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EXACTLY LIKE YOU

Original Arrangement

Words by Dorothy Fields

Music by Jimmy McHugh

Moderato

mf

Guitar VERSE

C C Dm7 A7 G Cm A7 Dm7 Fm6

I used to have a per-fect sweet-heart, Not a real one, just a dream, A won-der-ful

mf

vis-ion Of us as a team, Can you im-ag-ine how I feel now, Love is

f

real, now, it's i - deal You're just what I want-ed And now it's nice to live, Par-a-dise to live:

rit

Guitar CHORUS

D7 D7 C Fm D7 G7 Gdim

I, know why I've wait-ed Know why I've been blue, Prayed each night for

mf a tempo

some-one Ex - act - ly like you — Why should we spend mon - ey On a show or

two No one does those love scenes Ex - act - ly like you, — You make me feel so grand —

— I want to hand the world to you — You seem to un - der - stand — Each fool - ish lit - tle

scheme I'm schem - ing, Dream I'm dream - ing, Now I know why moth - er Taught me to be

true She meant me for some-one Ex - act - ly like you.

EXACTLY LIKE YOU

Andy LaVerne Arrangement No.1

Words by Dorothy Fields

Music by Jimmy McHugh

Am7 Eb7+11 D7sus4 D7-9+11

Dm11 G7sus4 G7 D7+11 C Gb7+11 F B7+11

1. To Coda

2. C A7 Gm11 C7-9 F Fm6 E7+9-13 Am7

Am(maj7) Am7 Dm11 Bb7+11 Am7 Ab7+9 F Bb7+11

D.C. al Coda

C Bb

Coda

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EXACTLY LIKE YOU

Andy LaVerne Arrangement No.2

Words by Dorothy Fields
Music by Jimmy McHugh

Cmaj7 B7+9-13 Bbm7 Eb7+11 Am7 D7+11 F#m-5 B7-9
 G7sus4 G7 F#7+9 Fm7 Abm6(maj7) Am7 Eb6 D7 Db+4 1.

2. C7sus4 F/C Fm/C C B7sus4 Bb7-9 A7+9-13
 Ab7sus4 D7+9-13 Gm7 C7sus4 C7 Fmaj7 F#° G7sus4 G7aug

Fine

D.C. al Fine

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(BACK HOME AGAIN IN) INDIANA

Original Arrangement

Words by Ballard MacDonald
Music by James F. Hanley

Moderato

mf

p

rall.

molto

Guitar VOICE

G C G G7 C Cm

G G C G A7 C

Cm6 D7 Am D dim Am D7 G G dim Am7

I have al-ways been a wand-'rer, O - ver land and
Fan - cy paints on mem - ry's can - vas Scenes that we hold

sea, dear, Yet a moon-beam on the wa - ter Casts a spell o'er
We re-call them in days af - ter Clear - ly they ap -

me A vi - sion fair I see A - gain I seem to be: —
pear, And of - ten times I see A scene that's dear to me: —

CHORUS

Back home a - gain In In-di-an - a, And it seems that I can

see The gleam-ing can-dle-light still shin-ing bright Thru the

syc-a-mores for me, The new mown hay sends all its fra-grance From the

fields I used to roam, When I dream a-bout the moon-light on the

Wa-bash, Then I long for my In-di-an-a home. Back home a - home. -

(BACK HOME AGAIN IN)

INDIANA

Andy LaVerne Arrangement No.1

Words by Ballard MacDonald

Music by James F. Hanley

Gmaj C7+11 B7+9-13 E7b9 A7sus4 A7

Am7 D7sus4 D7-9 Dm7 G7+11 Cmaj7 F7+11

To Coda

Gmaj E7sus4 E7-9 A7 A7sus4 A7 Am7 Eb7+11 D7sus4 D7

Coda

Em7 A7 Bbm6 Eb7+11 G/D D#°

Em7 A7sus4 Bb° B7+9 E7-9+9 Am11 D7sus4 D7-9 Abmaj+4 Gmaj

(BACK HOME AGAIN IN)

INDIANA

Andy LaVerne Arrangement No.2

Words by Ballard MacDonald

Music by James F. Hanley

F7+11 E7-9+11 Bb7-9 A7sus4 Db7+9 Gm6 C7+11-9

F#m-5 C7+11 B7 F7+11 Em7 A7-9 Dm11 G#7sus4 G7sus4 C/G Gb7+11

To Coda

Fmaj+4 D7sus4 D7 C#7sus4 F#7sus4 Gm(maj7) C7sus C7 B7sus4 E7sus4 A7sus4 D7sus4 D7

Em7 Eb7 Dm7 G7sus4 G7+5 C/G F#m-5 B7+9

Coda

Em7 A7sus4 F#7sus4 F#7-9 Bm7 Bb7-9 A7+11 A7+9 Db7+11

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MOONGLOW

Original Arrangement

By Will Hudson, Eddie DeLange
and Irving Mills

Piano introduction in B-flat major, 4/4 time. The left hand (L.H.) plays a series of chords: B-flat major, E-flat major, A-flat major, and D-flat major. The right hand plays a melodic line with eighth and sixteenth notes. Dynamics include *mp* and *mf*.

Verse

Like some-one that has-n't an - y coun - try, - Like a stranger vis - it - ing from Mars; I

Chords: Gm, Eb9, Gm, Eb9

Piano accompaniment continues with a steady bass line and harmonic support.

went a-round a-lone, Just like a roll-ing stone Un - til I read a mes-sage in the stars:

Chords: C7, Adim, Gm7, F#dim, Gm7, Eb9, D7

The piano part features a walking bass line and arpeggiated chords.

Chorus

It must have been Moon - glow 'Way up in the

Chords: Am7, Cm, G6

The piano part includes arpeggiated figures in the right hand and a steady bass line. Dynamics include *mp* and *mf*.

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A9
 x o o o
 blue, It must have been Moon-glow

Am7
 x o o o
 that led me straight to you — I still hear you

G
 x o o o
 say - ing "Dear one, hold me fast."

Eb7
 x x
 And I start in pray - ing Oh Lord, please

Am7
 x o o o
 let this last. — We — seemed to float right thru the

Am7b5
 x o
 D9
 x x o
 D7
 x o o
 G
 x o o o
 Eb7
 x x
 Am7
 x o o o
 G6
 x o o o o
 A9
 x o o o
 Am7
 x o o o
 Cm
 x x o
 G
 x o o o
 Eb7
 x x
 Am7
 x o o o
 Eb7
 x x
 G
 x o o o
 G9
 x x
 G7
 x o o o o
 G9
 x x
 F#9
 x x
 F9
 x x

E9 E E9 A9 Am7b5

air, _____ Hea-ven - ly songs _____ seemed to come from

D9 Eb9 D9 Am7 Cm

ev - 'ry - where: And now when there's Moon - glow

G6 A9 Am7 Am7b5

'Way up in the blue, I al - ways re -

D9 D7 1. G Eb7 Am7 Eb7 G D7

mem - ber That Moon - glow gave me you. -

2. G Eb7 Am7 Am7b5 G C Cm Gmaj.7

That Moon - glow gave me you. -

allargando *accel.*

MOONGLOW

Andy LaVerne Arrangement No.1

By Will Hudson, Eddie DeLange
and Irving Mills

Am7 F7+11 Em7

A7sus4 A7-9-13 C Bb7+11 Am7 D7-9

Dbm7-5 Cm6 1. G/B Bb7+11 2. G/B Abmaj7 Gmaj7

Dm11 G7 C7-9 F7+9 B7+9-13 E7+9-13

A7sus4 Eb7-9-13 D7sus4 Eb7 E7sus4

Fine

D.C. al Fine (take 2nd ending)

MOONGLOW

Andy LaVerne Arrangement No.2

By Will Hudson, Eddie DeLange
and Irving Mills

Em⁷ E⁷⁺⁹⁻¹³ B^{b7+11} Am⁷ A^{b7m} D^{b7m} D^{b7+11-9} G⁷⁺¹¹ F^{#m11}

F⁺⁴ E^{b7-9} D^{7sus4} D⁷⁻⁹⁺¹¹ D^{b7m-5} Cm⁶ G/B B⁷⁺⁹ F⁷⁺¹¹
To Coda ⊕

E^{7sus4} E^{7sus4} E^{b7sus4} D^{7sus4} D^{b7sus4} D^{b7-9+11}

F^{#m11} F⁺⁴ D^{7sus4} D⁷ D^{b7sus4} D^{b7} C^{7sus4} C⁷ B⁷⁺⁹⁻¹³ F⁷⁺¹¹
D.C. al Coda

⊕
Coda

B⁷⁺⁹⁻¹³ F⁷⁺¹¹ D^{b7-9+11}

MY MELANCHOLY BABY

Original Arrangement

Words by George A. Norton
Music by Ernie Burnett

Slowly



VERSE



Come, sweetheart mine, Don't sit and pine Tell me of the cares that make you feel so blue
Birds in the trees, Sweet mel-o-dies They will take you to a land of peace-ful dreams





What have I done? An-swer me, hon', Have I ev-er said an un-kind word to you?
Clouds will roll by Sha-dows will fly Thru you open window while the pale moon beams










My love is true, And just for you I'd do al-most an-y-thing at an-y time
 Why do you grieve Try and be-lieve Life is al-ways sunshinewhen the heart beat true










Dear, when you sigh Or when you cry Some-thing seems to grip this ve-ry heart of mine:
 Ban-ish your fears Smile through your tears When you're sad it makes me feel the same as you:

poco rall.



Guitar CHORUS










Slowly (with feeling)

Come to me, MY MEL-AN-CHO-LY BA - BY Cud-dle up and











don't be blue ——— All your fears are fool-ish fan-cy may -



Bb7 Eb F7 Eb Fdim Bb Bb Bb7 Eb Bb7 Cdim Eb

be You know, dear, that I'm in love with you _____ Ev-'ry cloud must

Eb Bbm6 C+ C7 Fm Fm C7

have a sil-ver li - ning Wait un-til the sun shines through _____

Fm Ab Ebdim Eb Ebdim Eb G7b6 C7 Fm C7 Fdim Fm

— Smile, my hon-ey dear While I kiss a-way each tear Or else I shall be.

poco rall. *ten* *rit molto*

Eb F# Bb7 1 Eb Ebdim Fm Bb7 2 Eb Abm6 Eb7

mel-an-cho-ly, too. _____ too. _____

My Melancholy Baby

Andy LaVerne Arrangement No.1

Words by George A. Norton

Music by Ernie Burnett

E^bmaj⁷ Fm⁷ F[#]° Gm⁷ A^b7 A^b7-9 G7-9 G^b9-13 C7sus⁴ C7-9 Fm(maj⁷)

The first system of the piano accompaniment is in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It begins with a repeat sign and a first ending bracket. The melody is primarily in the right hand, with chords and bass lines in the left hand. The system concludes with a double bar line.

Fm⁷ C7+5 To Coda Fm⁷ B7-9 B^b7sus⁴ B^b7 Fm⁷ G7-9+9 C7+9-13 F7

The second system continues the piano accompaniment. It includes a 'To Coda' instruction with a Coda symbol (a circle with a cross). The system ends with a double bar line.

Fm⁷ B7+5 B^b7sus⁴ B^b7-9 E^b G7+5 Cm11 F7+11 Fm⁷ Gm⁷ A^bmaj⁷ B^b7-9

The third system of the piano accompaniment features a 'D.C. al Coda' instruction, indicating a double bar line followed by a repeat sign and a Coda symbol. The system concludes with a double bar line.

Fm⁷ B7-9 B^bm⁷ E^b7-9 A^b+4 A^b+5 Am-5 D7+9-13 D7-9+11

The fourth system begins with a 'Coda' instruction and a Coda symbol. It contains the final measures of the piano accompaniment, ending with a double bar line.

Gm⁷ D^b7sus⁴ D^b7-9 C7sus⁴ C7-9 Fm⁷ A^b7 G7-9 C7-9+11 Fm11 B^b7sus⁴ B^b7-9 E^b6

The fifth system of the piano accompaniment contains the final measures of the piece, concluding with a double bar line.

MY MELANCHOLY BABY

Andy LaVerne Arrangement No.2

Words by George A. Norton

Music by Ernie Burnett

E♭maj7 D7+9+11 D♭7+9-13 C7-9+11 B♭+11 B7 G7+9 A7sus4 B♭7sus4 B♭7 C7sus4 C7-9 Fm(maj7)/C

The first system of piano accompaniment is in 4/4 time and E-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note E-flat, followed by quarter notes G, A, B, and C. The bass line consists of a series of chords: E-flat major, D7, C7, B♭, and A7.

C7+9-13 B7+9-13 B♭7sus4 A7+9-13 A♭m6 G7-9 G7+9-13 F♯7+11 B♭+9-13 B7-9+11 Cm7 F7

The second system of piano accompaniment continues the melody and bass line. It includes a measure with a whole note chord E-flat major, followed by a measure with a whole note chord D7. The melody in the right hand has a half note E-flat, followed by quarter notes G, A, B, and C. The bass line has a half note E-flat, followed by quarter notes G, A, B, and C. The system ends with a measure containing a whole note chord E-flat major.

Fm7 B♭7 E♭/B♭ B° Cm11 F7+11 B♭7sus4 G7+9-13 E+4

The third system of piano accompaniment continues the melody and bass line. It includes a measure with a whole note chord E-flat major, followed by a measure with a whole note chord D7. The melody in the right hand has a half note E-flat, followed by quarter notes G, A, B, and C. The bass line has a half note E-flat, followed by quarter notes G, A, B, and C. The system ends with a measure containing a whole note chord E-flat major.

A♭ G7sus4 F♯7+11 Am11 D7-9+11 A♭m7 D7 D♭7sus4 D♭7-9 Gm11 C7-9

⊕
Coda

The fourth system of piano accompaniment continues the melody and bass line. It includes a measure with a whole note chord E-flat major, followed by a measure with a whole note chord D7. The melody in the right hand has a half note E-flat, followed by quarter notes G, A, B, and C. The bass line has a half note E-flat, followed by quarter notes G, A, B, and C. The system ends with a measure containing a whole note chord E-flat major.

Fm7 E7+11 E♭7+5 D7+11 D♭7+11 C7-9+11 B7+9-13 B♭7-9 E♭6 D♭7

The fifth system of piano accompaniment continues the melody and bass line. It includes a measure with a whole note chord E-flat major, followed by a measure with a whole note chord D7. The melody in the right hand has a half note E-flat, followed by quarter notes G, A, B, and C. The bass line has a half note E-flat, followed by quarter notes G, A, B, and C. The system ends with a measure containing a whole note chord E-flat major.

PICNIC

(THEME FROM "PICNIC")

Original Arrangement

Words by Steve Allen
Music by George W. Duning

Moderately Slow (*with expression*)

The piano introduction consists of two staves. The right hand starts with a melody in C major, featuring a half note G4, a quarter note A4, a half note B4, and a quarter note C5, all beamed together. This is followed by a half note D5, a quarter note E5, and a half note F5. The left hand provides a harmonic accompaniment with chords: C4, F4, C4, and G4 in the first measure, and D4, A3, and F3 in the second measure. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Chorus

The first system of the chorus features a vocal melody and piano accompaniment. The vocal line begins with the lyrics "On a Pic-nic morn-ing" and "With-but a warn-ing". The piano accompaniment includes chords: G7sus.4, C, F, G9, C, Dm6, Am7, Am6, D7, Dm7, and G7sus. G7. The lyrics "I looked at you" are at the end of the system.

The second system continues the chorus with the lyrics "and some-how I knew" and "On a day for sing-ing". The piano accompaniment includes chords: Dm7, G7-9, C, Dm, G7sus.4, C, F, G9, C, and Dm6.

The third system concludes the chorus with the lyrics "My heart went wing-ing" and "a Pic-nic grove was our ren-dez-vous". The piano accompaniment includes chords: Am7, Am6, D7, Dm7, G7sus. G7, Dm7, G7-9, C, and Dm-5.

Chords: C Dm7 G9 C Dm7 G7+ C

— You and I in the sun-shine We strolled the fields and farms — At the

Chords: Am Am7 Am6 D7 Dm7 G7 sus.4 C F G9

last light of eve-ning I held you in my arms Now when days grow

Chords: C Dm6 Am7 Am6 D7 Dm7 G7sus. G7 Dm7 G7-9

stor - my And lone - ly for me I just re - call Pic - nic time with

Chords: 1. C Cdim G7sus.4 G7 2. C Dm9 Db7 C

you. — On a you. —

PICNIC

(THEME FROM "PICNIC")

Andy LaVerne Arrangement No.1

Words by Steve Allen
Music by George W. Duning

G⁷sus⁴ C[♯]maj⁷ G⁷sus⁴ C[♯]maj⁷ F⁷+11 B[♭]7+11 A[♯]m¹¹ D⁷sus⁴ D⁷+11

Dm⁷ G⁷sus⁴ G⁷ Fm⁷ G⁷sus⁴ G⁷-9⁻¹³ C[♯]maj⁷ A[♯]m⁷ 1. Dm⁷ G⁷sus⁴

2. Dm⁷ E[♭]7+11 Dm¹¹ D[♭]7+9 C[♯]maj F⁷+11 E⁷-13 A[♯]m⁷ Dm¹¹ Em⁷ F[♯]maj⁺⁴ G⁷-9

C[♯]maj⁷ E⁷+9-13 A[♯]m⁷ A[♯]m(maj⁷) A[♯]m⁷ A[♯]m⁶ D⁷sus⁴ D⁷+11 Dm¹¹ G⁷sus⁴

3. D.S. al Coda

Fm G⁷sus⁴ G⁷-9 C[♯]maj⁹

Coda

PICNIC

(THEME FROM "PICNIC")

Andy LaVerne Arrangement No.2

Words by Steve Allen
Music by George W. Duning

F#m-5 F7+11 E7-9 Am11 Ab7+11 Gm11 C7+ Cmaj Bb7+11
 Em7 Bb7-9 A7sus4 A7-9 Dm7 Ab7sus4 G7sus4 G7-9-13 C/G G7sus4
 To Coda ⊕
 E7+9-13 Am7 Ab7+11 Gm7 Db7+11 C7sus4 C7-9 B7+9-13 Em7 Ab+9-13 Db7+11 F#m7 G7sus4
 C7sus4 F#7+11 Fmaj+4 F#° C/G G#° A7sus4 D7sus4 G7sus4
 D.S. al Coda
 Dm7 Ab7sus4 G7sus4 G7-9 Dbmaj+4
 Coda ⊕

SOLITUDE

Original Arrangement

Words by Eddie DeLange and Irving Mills

Music by Duke Ellington

Slowly, with expression

The piano introduction is in 4/4 time, marked *mp*. It features a series of chords in the right hand and a melodic line in the left hand. The chords are: G7+, Cmaj.7, Cdim, Dm7, Dm9, and D7.

Chorus

The chorus is in 4/4 time. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is *mp*, and the style is *p - mf rubato*. The lyrics are: "In my Sol-i-tude you haunt me, With rev-er-ies of days gone by, In my Sol-i-tude you taunt me, With mem-o-ries that nev-er". The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. The chords are: G7+, Cmaj.7, Cdim, Dm7, Dm9, D7, G9sus.4, G6, C, C#dim, Dm7, G7+, Cmaj.7, Cdim, D7, D9, D7, G9sus.4, G6, and G7.

In my Sol-i-tude you haunt me, With

rev-er-ies of days gone by, In my Sol-i-tude

you taunt me, With mem-o-ries that nev-er

die. I sit in my chair, I'm filled with des-pair, There's

no one could be so sad With gloom ev-'ry-where I sit and I stare, I

know that I'll soon go mad. In my Sol-i-tude I'm

pray - ing, Dear Lord a - bove send back my

love. In my love.

molto rit.

rubato

rhythm

Chords: C, Fm, C, Dm7, Cdim, C9, F, F#dim, G9, C9, F, F#dim, C, C#dim, Dm7, G7+, Cmaj.7, Cdim, Dm7, Dm9, D7, G9sus.4, G6, G7, C, Cdim, Dm7, G7+, C, F, Fm, C6.

SOLITUDE

Andy LaVerne Arrangement No.1

Words by Eddie DeLange and Irving Mills
Music by Duke Ellington

G⁷sus⁴ G⁷+5 $\%$ Cmaj⁷ B⁷+9-13 E⁷-9-13 Am⁷ E^b7

D⁷sus⁴ D⁷ Dm¹¹ G⁷sus⁴ D^b7+9 1. Cmaj⁷ Am⁷

Fmaj⁺⁴ G⁷sus⁴ G⁷+5 2. Cmaj⁷ A^b7+5 Gm⁶ C⁷-9+11 Fmaj⁷ B^bmaj⁷

Am⁷ D⁷sus⁴ D⁷ Dm⁷ G⁷sus⁴ G⁷-9 Cmaj⁷ A^b7+11 Gm⁷ C⁷-9+11 Fmaj⁷ B^bmaj⁷

Am⁷ D⁷sus⁴ D⁷ Dm⁷ G⁷sus⁴ G⁷+5 Cmaj⁷ G⁷sus⁴ G⁷+5

Fine

D.S. al Fine

SOLITUDE

Andy LaVerne Arrangement No.2

Words by Eddie DeLange and Irving Mills

Music by Duke Ellington

$D^{\flat}m^{-5}$ Cm^6 B^7sus^4 $D^{\flat}7-9+11$ $F^{\sharp}m^{11}$ F^7 E^7+9-13 $B^{\flat}7$

Am^7 $E^{\flat}7+11$ D^7sus^4 G^7sus^4 G^7sus^4-9 G^7 C/G $F^{\sharp}7+11$

1. $Fmaj^7+4$ $D^{\flat}m^{-5}$ Cm^6 2. $Fmaj^7+4$ $E^{\flat}7+11$ D^7sus^4 G^7sus^4 C^7sus^4 F^7sus^4

$B^{\flat}7sus^4$ A^7sus^4 $A^{\flat}7$ G^7sus^4 G^7-9 G $F^{\sharp}7+11$ $Fmaj^7+4$ $E^{\flat}7+11$ D^7sus^4 G^7sus^4 C^7sus^4 F^7sus^4

$B^{\flat}7sus^4$ A^7sus^4 $A^{\flat}7$ G^7sus^4 G^7+5 C/G $D^{\flat}m^{-5}$ Cm^6

Coda $Cmaj^7$

D.S. al Coda

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WRAP YOUR TROUBLES IN DREAMS (AND DREAM YOUR TROUBLES AWAY)

Original Arrangement

Words by Ted Koehler and Billy Moll

Music by Harry Barris

Moderately Slow

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately Slow' and the dynamics start at 'mf'.

Verse

What price hap - pi - ness? What price hap - pi - ness? Who can truth - ful - ly say? But for ev - 'ry
Sor - row's bound to come Teach your heart to hum Bid your trou - bles a - dieu Soon you'll see your

Chords: C, C^o, Dm7, C^o, C, Em7, A7+, D9, Am7, D9

share with tears we pay, Love is hap - pi - ness! I've had hap - pi - ness
blue - bird fly in view You can ea - si - ly Learn his mel - o - dy

Chords: Dm7, b5, G7, G9+5, C, Am, Dm, G7b9, C, C^o, Dm7, C^o

But it end - ed one day, Now I look at life a dif - f'rent way: _____
What a won - der - ful song, It will cheer you when the day is long: _____

Chords: C, Em7, A7+, D9, Am7, D9, b5, G, Dm7, G7, Dm7, G7 sus 4

Chorus

When skies are clou - dy and gray, They're on - ly gray for a day, So WRAP YOUR TROU - BLES IN DREAMS, And

Chords: C9+5, C, G7, C, G7, C, E7, Am, D9, Am7, D7

Dm7 G7 C G9+5 C G7 C G7 C E7 Am

dream your trou- bles a - way, Un - til that sun - shine peeps thru, There's on - ly one thing to do, Just

D9 Am7 D7 Dm7 G7 +5 C Bm7 E7 Am B7

WRAP YOUR TROU-BLES IN DREAMS, And dream your trou- bles a - way Your cas- tles may tum - ble, that's

E7 Am D7 G7 +5 C E7 Am B7 E7 A7

Fate, af- ter all, Life's real- ly fun- ny that way, No use to grum- ble, just smile as they fall,

D7 G7 C G9+5 C G7 C C E7

Were- n't you King for a day? Say! Just re- mem- ber that sun - shine Al- ways fol - lows the

Am D9 Am7 C D9 Dm9 G G7+5 C G9+5 C Fm6 C9

rain,. So WRAP YOUR TROUBLES IN DREAMS, And dream your trou- bles a - way. When way. —

WRAP YOUR TROUBLES IN DREAMS (AND DREAM YOUR TROUBLES AWAY)

Andy LaVerne Arrangement No.1

Words by Ted Koehler and Billy Moll

Music by Harry Barris

G7+5 \times Cmaj7 G7sus4 Db7+11 Cmaj7 F7 Bm-5 E7sus4 E7-9

Am7 Ab7 Gm7 C7-9+11 F F#° C/G Eb7+11 1. Dm7 G7sus4 G7+5

C Bb7+11 Ab7+5 G7+5

2.

Dm7 G7sus4 G7+5 C6/9 F7 Bm7 E7-9 Am7 C7 B7 F7+11

E7 Bb7 A7 Eb7+11 D7+9 Ab7 G7 Db7+5 C6/9 Bm11 E7 Am7 C7 B7 F7+11

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E7 B \flat 7 A7 E \flat 7+11 D7+9 A \flat 7 G7 D \flat 7+5 Cmaj7 A \flat +9-13 Dm11 G7+5 D.S. al Coda

The first system of music is a piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with complex chords. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a double bar line and the instruction 'D.S. al Coda'.

C/G E \flat 7+11 D7+9 D \flat 7+5+11 C \flat 9

⊕
Coda

The second system of music is a piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with complex chords. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a double bar line and the instruction 'Coda'.

WRAP YOUR TROUBLES IN DREAMS (AND DREAM YOUR TROUBLES AWAY)

Andy LaVerne Arrangement No.2

Words by Ted Koehler and Billy Moll

Music by Harry Barris

G7+5 $\%$ F#m-5 F+4 Em11 F#7-9 Bm-5 E7-9 Bb7-9

Am7 C7-9+11 F F#° To Coda \oplus C/G A7-9-13

1. Dm11 Ab7 G7 Db7+5 C Ebmaj7 Abmaj7 G7+5 2. Dm11 Ab7 G7sus4 G7+5

C/G Eb Abmaj7 G7+5 F#7+11 G7+5 Ab7+11 A7-13

D7sus4 D7+9-13 G7 G7+5 1. C/G E \flat A \flat maj7 G7+5 2. Cmaj7 E \flat 7-9+11 A \flat 7 G7+5

D.S. al Coda

C/G A7-9-13 Dm11 A \flat 7 G7sus4 G7+5 D \flat +4 G \flat +4 C

⊕
Coda

A NIGHTINGALE SANG IN BERKELEY SQUARE

Original Arrangement

Lyric by Eric Maschwitz
Music by Manning Sherwin

Slowly

rit.

Guitar
VERSE

When true lov - ers meet in May - fair, So the le - gends tell

Song birds sing Win - ter turns to spring

Ev - 'ry wind - ing street in May - fair Falls be - neath the spell I



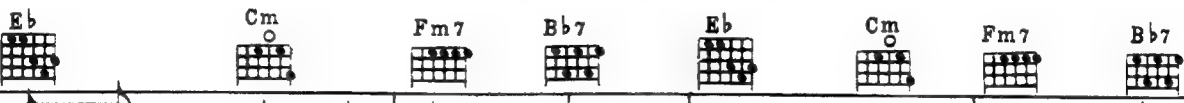
know such en-chantment can be 'Cause it hap-pened one ev'-ning to me. —

CHORUS


That cer - tain night, The night we met, There was
 (How) strange it was, How sweet and strange, There was



ma-gic a-broad in the air There were an-gels din - ing at the Ritz, And A
 ne-ver a dream to com-pare With that ha-zy, cra - zy night we met, When A



NIGHT - IN-GALE SANG IN BER - KLEY SQUARE I
Pronounced (Bar - kley) This




















may be right I may be wrong, But I'm per-fect - ly will-ing to swear That
heart of mine beat loud and fast, Like a mer-ry - go-round in a fair For

when you turn'd and smiled at me A NIGHT-IN-GALE SANG IN BER - K'LEY
we were dan-cing cheek to cheek And A (Bar - kley)






SQUARE The moon that lin-gered o-ver Lon-don town, Poor
When dawn came stealing up all gold and blue To









puz - zled moon, he wore a frown, How could he know we two were so in love The
in-ter - rupt our ren-dez - vous, I still re-mem-ber how you smiled and said "Was

whole darn world seemed up-side down The streets of town were paved with stars It was
that a dream or was it true?" Our home-ward step was just as light As the

such a ro-man-tic af-fair And as we kiss'd and said "good-night" A
tap-dan-cing feet of As-taire And like an e-cho far a-way A

NIGHT-IN-GALES SANG IN BER - K'LEY SQUARE _____ How SQUARE
(Bar - kley)

I know 'cause I was there That night in Ber-k'ley Square. _____
(Bar-kley)

rall.

3

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano part is in the lower staff. The key signature is B-flat major (two flats). The score is divided into several systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the third line and the first line of the chorus. The fourth system contains the second line of the chorus and the first line of the final line. The fifth system contains the second line of the final line. The guitar chords are indicated by letters and numbers above the staff. The piano accompaniment includes various musical notations such as notes, rests, and dynamics.

A NIGHTINGALE SANG IN BERKELEY SQUARE

Andy LaVerne Arrangement No.1

Lyric by Eric Maschwitz
Music by Manning Sherwin

$E^b\text{maj}^7$ G/D Cm^7 Gm^7 $B^b\text{m}^6$ E^b7+5 $A^b\text{maj}^7+5$ $G^7\text{sus}^4$ G^7 Cm^7 $A^b\text{m}^5$ $D^7(+9)$ $D^7(-9)$
(+13) (+11)

$E^b\text{maj}^7$ A^b7+11 $A^b\text{m}^5$ D^7-9+11 $A^b\text{m}^7$ D^b7 Gm^5 D^b7 C^7+5 Cm G^b7 $F^7\text{sus}^4$ F^7 Fm^7 B^b7-9

1. E^b/B^b G^b7 Fm^7 E^+4 2. E^b A^b7 $A^b\text{m}^5$ D^7+9-13

Fine

G C^7+11 B^7+9 E^7-9 $D^7\text{sus}^4$ D^7-9+11 Bm^7 B^b° $A^b\text{m}^7$ A^b7+11

G C^7+11 B^7+9 E^7-9 $D^7\text{sus}^4$ D^7-9+11 Bm^7 $D^b7+9+11$ G^b7+11 Fm^7 B^7-9 $B^b7\text{sus}^4$ E^+4

D.S. al Fine

A NIGHTINGALE SANG IN BERKELEY SQUARE

Andy LaVerne Arrangement No.2

Lyric by Eric Maschwitz
Music by Manning Sherwin

Dm-5 G7-9-13 Cm7 Db7 F#m-5 Fm6 3 3
 Abm7 Db7+11 D7+9-13 Ab7+11 Gm11 F#7 Fm11 Fm/Eb D7+9 G7-9-13
 Cm7 Bbm11 Abm7 Db7 To Coda Emaj7 D7-9 1. Eb
 2. Eb D7sus4 D7 G/D E7-9/D
 D7sus4 D7-9 G/D E7+9-13/D D7sus4 D7

The score is written for piano in 4/4 time. The key signature is B-flat major (two flats). The piece begins with a piano introduction marked with a double bar line and a repeat sign. The melody is in the right hand, and the accompaniment is in the left hand. The score includes various chords and a key signature change to B-flat major. The piece ends with a coda and a first ending.

G/D E7-9/D D⁷sus⁴ F⁷sus⁴ E7+9-13 A7-9-13

D.S. al Coda

⊕
Coda

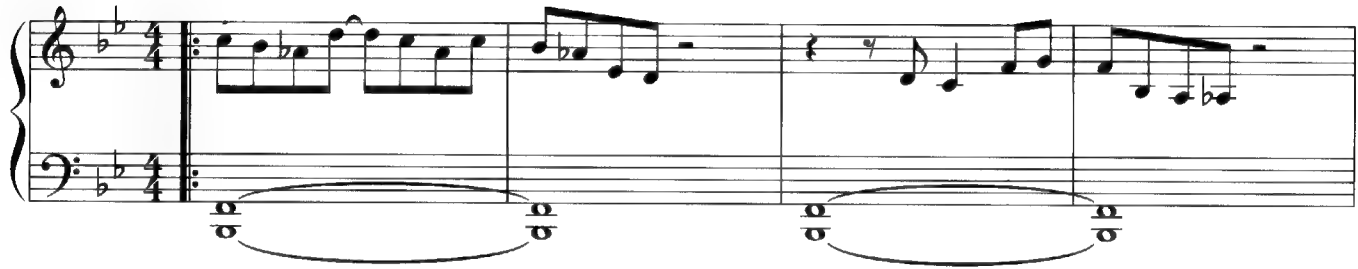
Emaj⁷ D^bmaj⁹ E^b

The Coda section consists of three measures. The piano part features sustained chords in the left hand and a single note in the right hand. The first measure has an E major 7th chord (Emaj⁷) in the left hand and a G# note in the right hand. The second measure has a D flat major 9th chord (D^bmaj⁹) in the left hand and a D note in the right hand. The third measure has an E flat chord (E^b) in the left hand and an E note in the right hand.

SABRA

By Andy LaVerne

B \flat 7



E \flat 7

A7



B7

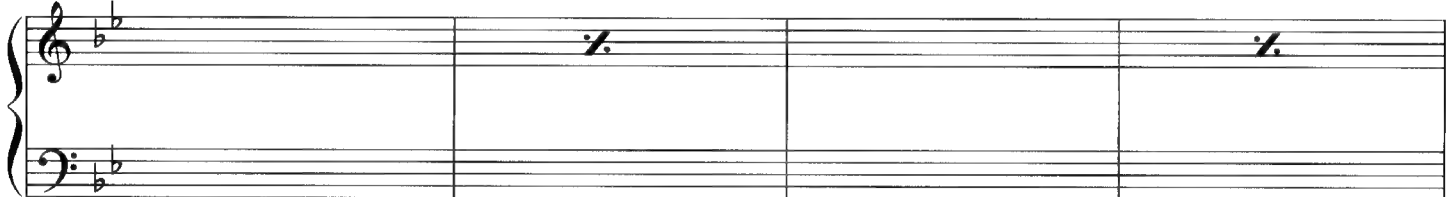
D \flat 7

B \flat 7



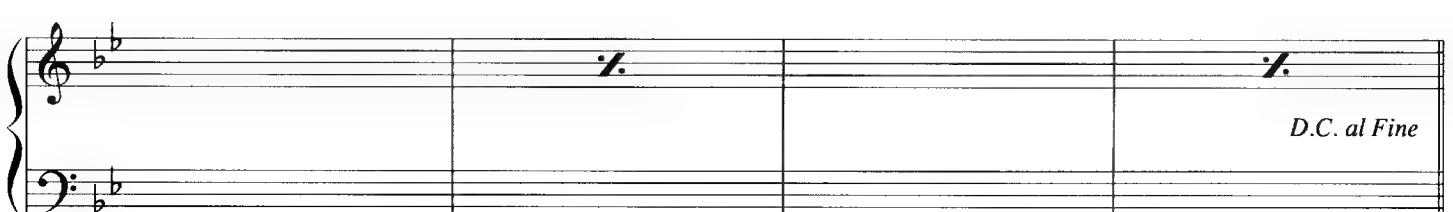
A \flat 7 (Improvise)

G7



G \flat 7

F7



BLUE CYCLE

By Andy LaVerne

C7

F7 A7-9

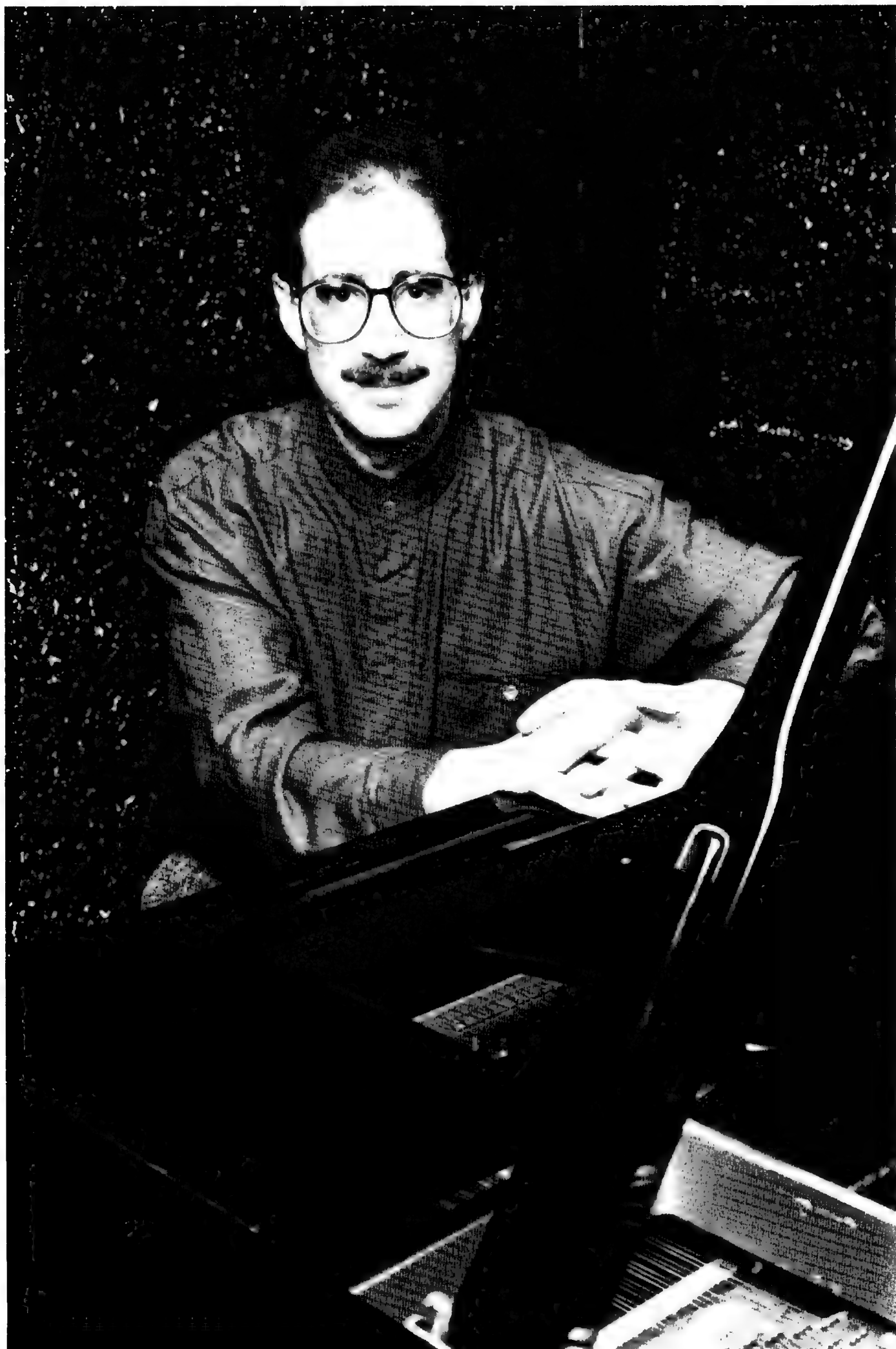
D7sus D/G F#7sus F#/B Bb7sus Bb/Eb D7sus G7-9-5

(last time only)
Cmaj7sus4

Coda

Chords for Solos:

 : C⁷	⌵	⌵	⌵
F⁷	⌵	A⁷⁻⁹	⌵
C/D	D/G	E/F[♯]	F[♯]/B
A[♭]/B[♭]	B[♭]/E[♭]	C/D	G⁷⁻⁹⁻⁵ :



Andy LaVerne

Born in New York City on December 4, 1947, Andy LaVerne enrolled at the age of 8 in the Juilliard School of Music as a classical piano student, and he continued the study of music at the New York City High School of Music and Art, Ithaca College, Berklee College of Music, and the New England Conservatory.

As a teenager, LaVerne discovered jazz by listening to "Monk's Dream" by Thelonious Monk on the radio. His interest for jazz piano eventually led him to Bill Evans, who became his first jazz teacher. Later on he also studied jazz with Don Friedman, Jackie Byard, and Richard Beirach. He continued his classical studies with John Ranck, and also studied composition with composer Karel Husa.

Andy LaVerne's professional career includes three years (1973-1975) with Woody Herman's big band and four years (1977-1980) as pianist, composer and arranger with the Stan Getz Quartet. He has also played and recorded with Frank Sinatra, Sonny Stitt, Donald Byrd, John Abercrombie, Miroslav Vitous, Lee Konitz, David Liebman, Joe Farrell, Eddie Harris, Scott Hamilton, Eddie Daniels, Dizzy Gillespie, Chick Corea, Bob Brookmeyer, Mel Lewis, Mel Torme, Bill Watrous, Shelly Manne, Eddie Gomez, and numerous other top performers.

His collaborations with Chick Corea resulted in the highly acclaimed album, "Andy LaVerne Plays The Music Of Chick Corea" (Jazzline). His growing list of recordings as leader includes "Another World," "For Us," "Frozen Music," "Fountainhead," "Severe Clear," "Standard Eyes" (SteepleChase), "Liquid Silver," "Jazz Piano Lineage," "Magic Fingers" (DMP), "Natural Living" (Musidisc), "True Colors" (Pony Canyon), "See How It Feels" (Brubeck/LaVerne Trio, Blackhawk), and "Captain Video" (Atlas). New for 1991 is an L.A. recording featuring bassist John Patitucci, drummer Dave Weckl (both of Chick Corea's band) and saxist Bob Sheppard, tentatively titled "The Pleasure Seekers" (Triloka).

Andy LaVerne is the recipient of three Jazz Fellowships from the National Endowment for the Arts (1984, 1987, 1989). He has also been awarded several ASCAP composer awards as well as a "Meet The Composer" grant.

His first instructional video, "Andy LaVerne's Guide to Modern Jazz Piano," has recently been released by Homespun Tapes. LaVerne has been the subject of feature articles in "Downbeat," "Keyboard," "Jazziz" and "Hot House."

When not touring North America and Europe playing concerts, clubs, and giving clinics, he is a frequent contributor to "Keyboard," "Downbeat," "Piano Stylist," "Keyboard Classics," "Sheet Music Magazine," "Letter From Evans," and other publications. He has also served as an adjunct professor of music at The University of Bridgeport.

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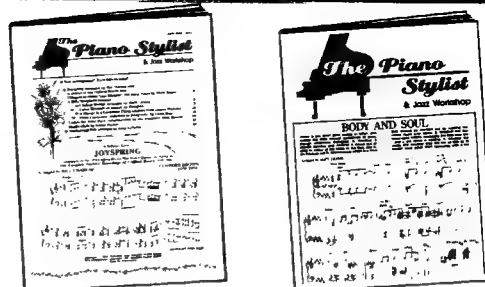
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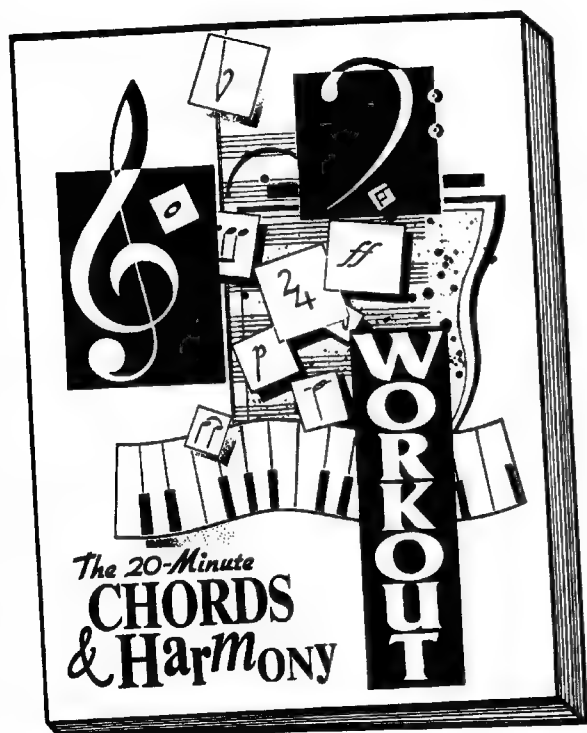
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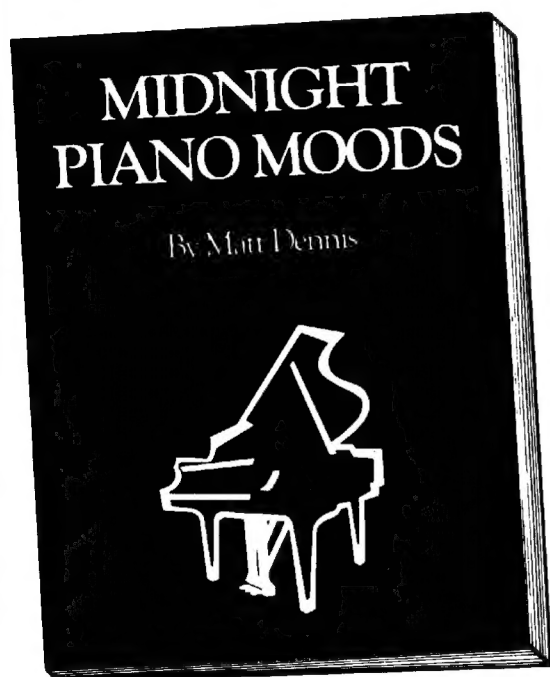
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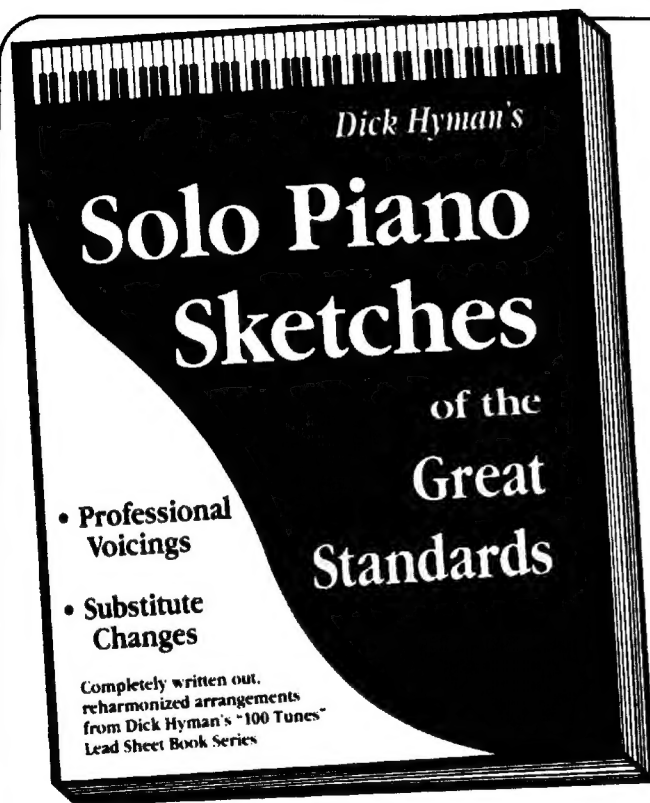
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